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ABSTRACT

This paper outlines the process of a photographic landscape documentary project which set out to unveil the face of Utah's West Desert (a 42,000 square-mile, sparsely-populated, broad, rugged land of salt bed "playas" and high mountain ranges) comprising one-third of the state and which hoped to make the West Desert, recently under consideration for various missile, nerve gas, and hazardous waste projects, better known and understood. The first section of the paper surveys the project's purpose, discussing the environmental challenge, including a personal response. Objectives are the focus of the second section, detailing the landscape documentary tradition and six specific objectives for the West Desert documentary. The third section focuses on methodology, first discussing the process of public communication (and its influence on the author's methodology for collecting the portfolio images for eventual public exhibit), and then detailing the mechanics of gathering the images over 3 years, with the first year focused on planning, the second on shooting, and the third on printing, writing, and putting the exhibit together. The fourth section presents interpreted results of the documentary and its exhibit, both public effects and personal ones. A final section discusses further research, to focus on people of the West Desert. An appendix presents the slide presentation script, naming the photographic subjects of 30 slides. (SR)

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VISUAL COMMUNICATION DIVISION

THE LANDSCAPE DOCUMENTARY:

Unveiling the Face of "Wasteland"

By

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A paper and slide presentation for the Visual Communication Division, Association for Education in Journalism and Mass Communication, at the annual convention in Washington, D.C., August 1989.

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THE LANDSCAPE DOCUMENTARY:

Unveiling the Face of "Wasteland"

PURPOSE

THE ENVIRONMENTAL CHALLENGE:

West of Salt Lake City lies a high desert that Utah tourism marketers conspicuously avoid in their glossy brochures, in spite of the fact that it comprises one-third of the state. It is a harsh environment where the few roads are mostly dirt. The towns are small, the largest claiming barely 1,000 residents, but the majority falling in the 50-100 range.

The region is the relict area of Lake Bonneville, a late Ice Age inland sea that last retreated 10,000 years ago, leaving Great Salt Lake in its wake. It is a land of salt bed playas and high mountain ranges, with abrupt elevation changes from 4,500 feet to over 13,000 feet. Yet in spite of the height of the mountains, it is a dry area, lying in the rain shadow of the Sierra Nevada and Cascade ranges to the west.

Few Utah urbanites have spent any time in this West Desert, instead focusing their outdoor experiences on the nationally famous ski resort terrain to the east and the internationally recognized red rock desert to the south. If they venture into the West Desert at all, they opt for the security of Interstate 80, as they rush across the salt flats toward the gaming resorts of Nevada. On clear summer days, when the distant sky and salt flats share the same brightness value, or on overcast winter days, the West Desert landscape becomes a light gray curtain strung across perceptual the plane of the viewer. The vast expanse can be frightening, and so travelers tend to wear blinders, leery of letting their eyes wander off the interstate median for fear of becoming hypnotized by the fathomless gray shroud. Constricted by tunnel vision, people never get close enough to see the broad, rugged splendor of the 42,000 square mile West Desert.

For many, Utah's West Desert is the quintessential definition of "wasteland." But while it is a

common public perception, it is largely due to the public's limited experience with the area, either first hand or through broad coverage in the mass media. Unfortunately, that definition carries a pejorative meaning too. If an environment is perceived as dead, then it becomes vulnerable. Developers begin eyeing it as a politically acceptable container for the world's offal. Public works projects planners begin to hover, each one wanting a piece of the carcass.

Small parts of the West Desert became a chemical proving ground, a military storage depot and an Air Force gunnery range during World War II. But, it was not until the Carter administration proposed that Lake Bonneville Basin become the site of the race-track based MX missile that the West Desert came under siege, gaining public notoriety as a potential recipient of large public works projects. After heated public debate, defense planners decided to house the MX in hardened silos, and the West Desert was saved from sacrifice, if only momentarily.

Since the MX debates public planners have promoted new projects for the West Desert. The Air Force proposed the Midgetman missile, MX's offspring, for parts of Lake Bonneville Basin. The U.S. Army wanted to expand the testing, storage and destruction of nerve gas armaments in the West Desert, but eventually decided it would be less expensive to destroy stockpiles where they lay in Colorado and Kentucky.

Currently, three companies have filed requests to build hazardous waste incinerators to accommodate refuse from California and to take advantage of Utah's low dumping fees. Other concerns propose hazardous waste landfills. An out-of-state consortium wants to build a megawatt, coal-fired power plant in northeastern Nevada, with smoke plumes drifting over the West Desert. Failing with the MX and Midgetman, the Air Force now wants to use vast tracts of Lake Bonneville Basin for a multi-billion dollar electronic battlefield.

The newspapers are filled with "good" news too. After three decades of debate, the National Park Service dedicated the southwest corner of Lake Bonneville Basin as Great Basin National Park in August 1987. The West Desert is a magnet for environmental artists, too, who use it as a wild foil to interact with their forms. The Bureau of Land Management has proposed several areas for official designation as wilderness, although the amount of acreage and the very question of more wilderness are topics of strained debate between Utah environmentalists, ranchers and miners. Engineers suggest solar energy farms for the West Desert. Last, a portion of Lake Bonneville Basin was Utah's "surefire" entrant in the superconducting, supercollider derby, a windfall that ultimately went to George Bush's home state. Some local analysts say the Air Force scuttled Utah's supercollider bid because it did not want its electronic battlefield plans to compete with that more desirable public works project.

A PERSONAL RESPONSE:

During the MX debates the idea of making the West Desert a nuclear sponge originally captured my attention more than plans to disrupt the environment. A few years later, however, it struck me that the West Desert is vulnerable because it has qualities that make it valuable for some—low population density, untapped resources and public land, most owned by the federal government—and because it has become labeled as "wasteland." Moreover, even though I had spent most of my life in Utah and was an inveterate hiker and camper, I realized that I had little first hand knowledge of the region either. Like others, I had subconsiously dismissed the West Desert. Looking for a sabbatical project in 1984, I began planning a landscape documentary that would attempt to unveil the face of the West Desert so it could become known.

OBJECTIVES

After committing myself to a sabbatical proposal for a landscape documentary of the West Desert, I next tried to decide what my personal point of view should be before making any more detailed plans. I had environmentalist leanings but wanted to temper them with a broader outlook. For guidance I looked at a few models from the rich tradition of landscape photography.

THE LANDSCAPE DOCUMENTARY TRADITION:

Photographic landscape documentaries certainly are nothing new. Almost from the moment that Niepce created a permanent silver image, the camera has been trained on the outdoors.

Early landscape photographers like Carleton E. Watkins, John Bell and Eadweard Muybridge, shooting in Yosemite Canyon, used their cameras to create personalized answers to the 1870s question of whether or not the landscape was essentially the embodiment of rapturous beatitude or the coldly sublime. Photographers like William Henry Jackson and Timothy O'Sullivan were less concerned with philosophical questions. Instead, they saw themselves as federal government sponsored eyewitnesses for an Eastern society unable to be with them as they opened up and catalogued the wonders of public land in the American West. Andrew Russell and others were employed by private companies, railroads, to document the building of the transcontinental arteries, as well as pictorially surveying land given to the railroads on each side of the tracks as rights of way.

Twentieth century photographers, while often literal and representative on the surface, began to ask questions about the landscape photographer's relationship to what was photographed. Minor White posited the idea that photographic images, landscapes included, were three-tiered

equivalencies representing the graphic, the photographer's inner knowledge and both the photographer's and viewer's remembrances. In intricate designs composed of disturbing combinations of natural and man-made artifacts, Robert Adams uses the landscape to reflect the condition of the American dream.

The landscape photograph has been used for comparative research too. Botanists see landscape photographs as data and the camera as a tool that can be used to measure change. First they go through archives, finding photographic images whose camera positions are spatially recorded, and then rephotograph those landscapes, like botanist Gary Rogers did in the 1960s from G.K. Gilbert's images of Lake Bonneville Basin in the early 1900s. In an allied vein Mark Klett and the Rephotographic Survey project, in an exhausting undertaking, went back to the exact camera positions used by Jackson, O'Sullivan, Russell and other early landscape photographers and captured the image of the same land as it appears in the 1980s, asking the viewer to assess the change, environmentally, culturally and personally.

Arguing for the landscape image as an art form that can be previsualized in the mind and then created with technique, Ansel Adams never made photographs as primary artifacts of propaganda. Yet, his images became a powerful political force. Through an alliance with the Sierra Club that led to books and calendars designed with an aggressive conservationist theme, Ansel Adams reminded Congress and the American public that the landscape, while still awful, is threatened by mindless development and needs continual protection.

THE WEST DESERT DOCUMENTARY OBJECTIVES:

Like the early landscape photographers in the middle and late 1800s, I envisioned myself as an explorer, opening up and recording a landscape that would be foreign to the experiences of most of my viewers. I decided to adopt the perspective of a person seeing the region for the first time. I also wanted to survey the areas that were accessible to public access, either on foot or by vehicle.

Like White, Robert Adams and Klett, I wanted to be aware of my role in the creation of cultural artifacts that would have a meaning beyond their surface qualities. And while I wanted to employ scientific methodology as much as possible in creating the document, I knew that my aims would be political as well.

To serve the academy and the scientific public, I wanted to create a document that later could be used for comparative research, to measure environmental change. To serve the general public, I positioned myself as a protectionist. I wanted to create a document that would defend the West Desert from exploitation. Although realizing that good or bad development depends upon your point of view, I conceived of a project that would help the public form a concrete image of the West Desert by peering

behind the gray curtain. I hypothesized that, while most people will never venture into the region, due to the difficult access and lack of water, they may adopt a more discerning, perhaps more protective stance, when asked to decide its future, it they can see the West Desert as a visual entity. Familiarity with the known may breed contempt, but familiarity with the previously unknown can promote informed public debate.

Eventually, I boiled down my objectives to six:

- To create a portfolio of photographs that would unveil the face of the West Desert. The images would accurately, yet picturesquely and emotionally, portray the area.
- To make the portfolio a seasonal portrait.
- To exhibit the portfolio in a public place with maps so that the public could see and spatially locate the West Desert.
- To include all Bureau of Land Management wilderness study areas in the portfolio.
- To provide enough documentation so that the portfolio could be used for later comparative research.
- To provide a written supplement that would explain the region's geologic and natural history in more detail, outline the process of this landscape documentation, and provide a personal narrative.

METHODOLOGY

THE PROCESS OF PUBLIC COMMUNICATION:

When putting together a methodology for collecting the portfolio images for eventual public exhibit, I based my thinking on some of the things that we know about visual communication, public communication and information processing. First, we theorize that approximately 80% of a person's knowledge is processed through the visual sense. That is partly due to the ease of consumption. It is partly due to habit. It is certainly due to the necessity of using one's eyes to navigate through the world. That gives the photograph an edge over words in unveiling a landscape and marking a terrain.

Also, there is a perceived veracity in photographs that many people unquestionningly accept. Photographs are supposedly more trustworthy due to the antiseptic, mechanical way the camera, not the photographer, collects information. People conveniently dismiss the picture maker, assuming that the landscape image is nothing more than a convenient appearance, like a window naturally framing a consensus view of reality. People have naive assumptions about a photographer, and that provides the visualizer increased credibility in public communication.

Visual communicators trying to reach general audiences must be pragmatic, for they know that

much of our cultural advancement is due to patterns of information processing that appeal to left-brain dominance. While visual arts instructors may damn the left brain for the bullying effect it has on an individual's perception, not allowing the emotional, global, "artistic" right brain to have its say, for public communication one must reach the left brain first.

The left brain is obsessed with naming things and cataloging them. In short, the naming function is the psyche's tool for taming experience. With it we try to bring order to our worlds from a universe of random chaos. To understand content we cast perceptual nets and try to snare the most prominent features, then label those points of reference and store them in already named files, if possible. Explorers and cartographers go through a similar exercise when they try to discover and map the geographic landmarks in a area. I assumed, then, that in order to perceive an unknown region like the West Desert, the viewer would first want to know its most distinguishing features, the physiognomy of its face. Then, with the left brain put at ease, the right brain could go to work, assembling the pieces into a global perspective, a visual entity.

This is an old approach in documentary photography. Some contemporary photography critics condemn this point of view, saying that it leads to a snapshot mentality and mere surface exploration of things. And to some extent they are right. But inevitably, an unknown surface must be touched gingerly and traced visually before it can be taken apart introspectively.

The charge of the documentarian is a sobering one. He tries to adopt a scientific stance of objectivity. He is driven to be as accurate as possible. Yet he knows that limitations of time, geography and ability will force selection in point of view. The documentary photographer must focus on a landmark or thing, separating it from its supporting environment, framing it so that it can be digested. The most the visual reporter can hope to be is representative.

The exhibiting photographer, however, has an added challenge. He must get people to the exhibit. He must offer images that draw people by touching their presuppositions in such ways that the invitation confirms the order and previous decisions the viewers have made.

So, the image of the West Desert as a "wasteland" had to be addressed, as it would be a logical entry point into the mediated visual memory for many potential viewers. But, simple confirmation of that mental set would be disastrous for the project, as there would then be no reason for people to continue exploring the images to see the area's hidden visual riches. The portfolio had to frame the content of "wasteland" but suggest new metaphors—"solitude," "scarcity" and "virginity"—for that landscape. Then, with the expected partly confirmed, albeit in a new light, the exhibit could upset other misconceptions and misperceptions. Also, the West Desert documentary had to leave enough intrigue, questions or humorous ironies so that the public would dig deeper.

The exhibiting photographer must not be pedantic or condescending either. He must be

interesting as he educates. Therefore, the exhibit had to provide something for everyone. There had to be a variety of images from the grand to the minute. There had to be times that reportage was primary and other times when composition and personal stylization were foremost.

THE MECHANICS OF GATHERING THE IMAGES:

My West Desert landscape documentary was divided into three stages stretching over three years. The first year was spent planning; the second shooting; and the third printing, writing and putting the exhibit together.

Year One—

I began the process in 1984 by requesting sabbatical leave. Unable to afford the reduced salary attendant with a full year of leave, I asked for and received two quarters off in an unorthodox pattern for a College of Humanities—autumn and spring. Usually, recipients are expected to take off the quarters sequentially. However, I needed to catalogue four seasons in the portfolio. Since winter in Utah intrudes into autumn and spring quarters, I could cover all four seasons with two quarters off and summers on each end.

I also solicited grants during the first year. I received a grant of $11,135 from the George S. and Dolores Dore Eccles Foundation to cover costs of film and film processing, printing supplies and leasing a four-wheel drive pickup truck. I anticipated processing the black-and-white negatives myself, and commercially developing the transparencies, figuring that would be cheaper in the long run, due to waste involved with the short life of color chemistry if I processed limited numbers myself.

Most weekends and breaks during the first year were spent nibbling at the edges of this large geographic area, most of which I had never seen, by consulting Bureau of Land Management, U.S. Geological Survey and state highway maps, hiking guide books and driving to possible shooting locations. I outfitted the pickup truck with a shell so that I could stow camping gear away from the elements and sleep inside. I also had to have two packs designed and constructed. A backpack housed all the camera gear and was used for day trips. The second rucksack was large enough for the backpack to fit into, as well as providing room for clothing, food and cooking utensils for extended backpacking trips. (Even then I could not fit everything into the larger rucksack, and my brother usually went with me on those trips to help carry the load.)

That first year I concentrated on "ways of looking" as a means of organizing the shooting script. I saw dynamic processes like geologic and environmental change, clustering of civilizations both large and small, and adaptations to habitat, whether animals coping with extreme heat and cold or human beings eking out a living by ranching, farming or prospecting. But, I eventually decided against trying to

pictorialize processes and verbs in favor of focusing on things and nouns, believing that would expand the portfolio's effect on audiences more accustomed to left brain cataloguing. So, I picked eight shooting categories:

- Landmarks
- Signs
- Habitation
- Water
- Vistas
- Historical Passages
- The Seasons
- Flora

Year Two—

The second year was devoted to shooting the images. In January 1985 I purchased a 4X5 field camera outfit. I reasoned that for a landscape portfolio that also hoped to provide images for later comparative research, the more negative and transparency detail provided, the more reliable the photographs would be as documents, "warts" included. Moreover, the public perception of the West Desert lying behind a gray curtain is partly due to people failing to get close enough to understand the rich texture of Lake Bonneville Basin, and a large format camera could provide new insights for the community.

I purchased two lenses, a 120mm normal lens to approximate "ordinary seeing," which I used 80 percent of the time, and a 90mm wide angle lens to compose space under tight conditions. I thought about adding a long lens to the package but decided against it because of the extra expense and extraordinary weight, both for backpacking and for the problem of field camera instability with weight forward of the tripod. The backpack with camera back, lenses, focusing cloth, light meter, film holders, filters, accessories and tripod weighed 33 pounds. In combination with the larger rucksack and backpacking gear, the total came to 65 pounds.

I experimented with the large format during spring 1985 and zeroed in my zone system. I began shooting in the summer. (Given hindsight, I should have allowed myself more time to learn view camera photography. I was still learning technique when I actually began shooting the documentary. My ratio of successful to unsuccessful images got better as I progressed. However, I lost some good shooting opportunities in the beginning to inexperience.)

I continued shooting through the fall. I would go into the field for approximately four days at a time, returning for four or five days to process film and resupply. Moreover, I found that my plans had to

be flexible. At times, Mother Nature just didn't cooperate, either with wet weather or flat light that eliminated modeling and rendered the distant images dangerously close to the gray curtain effect that I wanted to overcome.

During winter 1986 I began printing. After I put together a small portfolio of work prints, I began shopping for a place to exhibit the portfolio. My search was short. At my first choice, the Utah Museum of Natural History, the director and curators immediately shared my excitement. They had sponsored field trips and lectures on the Great Basin in the past, and they pledged unequivocal commitment and provided helpful suggestions that enlarged my vision and understanding of the area. We decided to schedule a public exhibit for spring 1987.

Year Three—

I resumed shooting during spring 1986 and continued into the summer. Toward the end of the summer, I tapered off field work and focused my attention on the darkroom, printing the portfolio of black-and-white silver prints and color Cibachrome prints.

The museum and I also needed more money to put on the exhibit. When the museum failed in its attempt to secure adequate funding, only being able to find in-kind contributions, I went back to the George S. and Dolores Dore Eccles Foundation for additional support. I received $4,015 to cover the costs of glass, mats, framing devices, and printing a four-color invitation to the exhibit and a two-color, sixteen page monograph to serve as the written supplement.

In January 1987 I moved into high gear. The sabbatical was over but much work still needed to be done finishing the printing, designing the locator map, writing and designing the 10,000-word monograph and providing captions and copy for the sectional panels that would spatially segregate the eight ways of looking at the West Desert in the exhibit.

Field Expedience—

Of course, not everything went as planned. I had to make several adaptations as I went along.

The impatient side of me, the one that wanted to capture grand, visually interesting, always well composed images, usually won out over the analytical side. For instance, I soon discarded my objective of providing a set of images of all valleys and mountain ranges in Lake Bonneville Basin from a variety of camera elevations when I realized it would take a lifetime of shooting, not a year. Then, no matter how valid a location might be for comparative research, weather conditions and camera vantage points often made simply boring compositions, and I did not think including those images would further the public communication ends of the documentary. So, while I tried to shoot four compass point images from the tops of all prominent peaks and points of historical importance in Lake Bonneville

Basin for later comparative research, filing those images away for the archives, I realized that the exhibit inevitably would have spatial holes. To accommodate that deficiency, I tried to select sites and subject matter that would be representative of larger, integrated geologies and ecosystems. I relied upon my written field notes to fill in gaps with descriptions that applied to the six life zones in the West Desert, no matter in which valley or mountain range I happened to shoot the images.

Originally, I anticipated making more black-and-white photographs because of their longer archival properties and greater flexibility for mass communication. Shortly, however, I found myself shooting a larger proportion of color images, due to the startling amounts of color in the West Desert lying behind the perceptual gray curtain. I changed tack because I knew that less photographically sophisticated, general audiences would be more unnerved by color images of the West Desert, and that would help upset misconceptions.

In turn, that created a new set of problems. I originally expected using a UV and an 81-A filter to correct for the excessive blue light in shadows in high desert areas. But, I was shocked to see how much blue light there really was, how much human perceptual accommodation was necessary to correct for the imbalance. However, the film could not lie, and I lost several color images in the beginning to excessive blue light. A switch from Ektachrome to Fujichrome film helped somewhat. Eventually, however, I had to send away for rather exotic 81-D and 81-E filters, the most saturated yellow-amber filters I could find on the market. Even then, they couldn't filter out all the blue light in shadows at 12,000 feet, and I occasionally printed a few images for the exhibit to show that high desert, blue light as part of the environment.

Last, I had intended to name the portfolio *Lake Bonneville Basin* , because my original sabbatical and funding requests used that title. But, I later realized that that strict definition would artificially limit my shooting locations to the lake's relict areas. I wanted to conceive of the mountain ranges on the perimeters, whose streams would have drained into the basin, as part of the subject area. Also, there were areas just outside the actual perimeters of the ancient freshwater sea that still were part of the ecosystem and needed to be included in the portfolio. As time went on and local media began using the term "west desert" more often to refer to the region I was looking at, I switched the title of the portfolio to *West Desert* to serve larger objectives.

INTERPRETED RESULTS

PUBLIC EFFECTS:

The exhibit opened in May 1987 at the Utah Museum of Natural History. Local newspaper reviews were favorable. The exhibit was extended for one month partly due to public demand, but in all honesty, it also was due to the late arrival of the show that was to follow mine. Since then, parts of the portfolio have had expanded effects:

- The superintendent of Great Basin National Park asked me to mount a solo exhibit of the images from the portfolio that focused on that area for the new national park's dedication ceremonies in August 1987.
- A board member of the Utah Endowment of the Humanities arranged for the city of Delta, Utah, a town in the middle of the West Desert, to sponsor an exhibit of thirty of the images in the public library and municipal building in July and August 1987.
- With my field notes and an image from the "Flora" category of the portfolio, the Curator of Botany at the Utah Museum of Natural History was able to extend the known geographic range of the Great Basin fishhook cactus.
- Upon the recommendation of the Great Basin field representative of The Nature Conservancy, the *High Country News* environmental magapaper in Colorado used an image to illustrate a 1988 article on The Nature Conservancy's attempts to purchase some inholder land, called The Basin, in the Deep Creeks Wilderness Study Area so that the wild, stunning mountain range could qualify for the expected wilderness designation.

In 1989 The Nature Conservancy reported that it had successfully purchased The Basin. The loan for the purchase came from the George S. and Dolores Dore Eccles Foundation, the same organization that awarded me two grants for my survey work.

- In response to an initiative petition on the 1988 ballot sponsored by taxpayer rebellion groups that would have dramatically reduced higher education funding, my university cited the survey as an example of how university research benefits the local community.
- In 1989 the state legislature passed tougher laws regulating the disposal of hazardous wastes statewide, with most of the prospective sites in the West Desert.
- Images from the portfolio will appear in 1990 wilderness calendars distributed nationally by Dream Garden Press.
- Periodically, images are chosen for juried photography shows and are purchased by private collectors.

EFFECTS ON SELF:

Of course, several of the "interpreted" results above are probably wholly coincidental and exaggerated claims of success are unwarranted. Still, a few of the public communication objectives have been satisfied and I, like other documentary photographers, am left to wonder how the images will be catalogued and stored in individual and public consciousness for later retrieval and action.

And, while the landscape photographer is necessarily wedded to the creation of visual artifacts, it is important to realize that, ultimately, for the individual it is the process that counts. Personal growth for me has been even more fulfilling than the things that I have seen.

I'll remember fumbling around at first light at the beginning of the field work and watching with frustration as deer scampered off in the distance, hearing me coming long before I saw them. Then, I'll remember learning how to move with stealth and watching deer feed at close range at the end of the field work.

I'll remember listening to a coyote howl at 3:00 a.m., celebrating a kill, and awakening at 5:00 a.m. to the baying of hungry pups as they spied their mother in the distance hauling the meal home to the den.

I'll remember becoming so dehydrated on a strenuous backpack, due to poor planning, that I was not able to continue the shoot and had to retreat to the last water I saw.

I'll remember going five days without seeing another human being and finding it somewhat difficult to string words together when I returned to family and friends. I'll always retain the knowledge that solitude is not something in the environment that you can penetrate and possess. Solitude, in the West Desert or any other place, is not something out of self. It is self.

SUGGESTIONS FOR FURTHER RESEARCH

While other responsibilities and projects limit my time in the field now, I continue to collect images of the West Desert for the portfolio. Time restrictions, chancy weather and lighting conditions, and photographer error caused me to lose many shots, leaving the portfolio incomplete. I do not yet feel the landscape documentary work is done.

However, I am planning a new, second stage for the documentary. One of the limitations I faced with the bulky, view camera was the lack of spontaneity available when it takes 20-30 minutes to set up one shot. That made it very difficult to capture images of people.

Of course, the original objectives were to reveal the face of the land not the people on the land. But, during the years I have spent working on the project, I have met quite a few interesting residents of

the West Desert—ranchers, prospectors, Peruvian sheep herders and New Zealand sheep shearers, tourism developers, park rangers, conservationists, polygamists and hermits. The next stage of the work will focus on *People of the West Desert* . With the landscape images providing a portrait of the land, I'll use the 35mm format to expand the urban public's perception of the West Desert by documenting the stories of people living on that land.

SLIDE PRESENTATION SCRIPT

LANDMARKS:

1. Fifteen Mile Point
2. Wheeler Peak, Great Basin National Park
3. Ibapah Peak, Deep Creek Mountains
4. Deseret Peak, Stansbury Mountains
5. Notch Peak, House Range
6. Crystal Peak, Wah Wah Mountains
7. Mount Belnap, Tushar Mountains
8. Granite Peak and Milford Needle, Mineral Mountains
9. Jericho Dunes, Little Sahara Recreation Area
10. Chimney Rock, The Basin, Deep Creek Mountains
11. Looking north from the Deep Creek Mountains
12. Granite Creek Canyon, Deep Creek Mountains
13. Lexington Arch, Great Basin National Park
14. Monolith, Mineral Mountains
15. Looking northwest from the Mineral Mountains

HABITATION:

16. Hogup Cave, Terrace Mountains
17. Looking south from Hogup Cave with truck highlighted
18. Rock cabin house, Marjum Pass, House Range
19. Mine diggings, The Dell, Thomas Range
20. Rabbit hutch, Porter Rockwell Ranch
21. Corral, Porter Rockwell Ranch
22. Barn, Porter Rockwell Ranch
23. Deserted ranch near Gandy, Snake Valley

SIGNS:

24. Petroglyphs, Pine Valley
25. Pictographs, The Basin, Deep Creek Mountains
26. "Pictographs," circa 1970, Pinto Road
27. "Stop Poaching" in the Mineral Mountains
28. Looking north on Wah Wah Valley Road, Millard County Line
29. Gold Hill Cemetery, Deep Creek Mountains
30. Aspen epitaphs, Tushar Mountains

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